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ABSTRACT

The Clementine Hunter Black History Month Exhibition (Natchitoches, Louisiana) was a successful demonstration that five objectives can be achieved with a zero budget and teamwork. Objective 1 demonstrated that specially designed cultural and extracurricular events can be used as tools for retaining black students on a predominantly white college campus. Objective 2 presented the selection of the Louisiana folk-artist Clementine Hunter as a role model for black history, achievement, and creativity. Objective 3 promoted the concept of visual literacy by encouraging viewers to use a viewing guide survey to study rather than to quickly glance at art. Objective 4 revealed that Natchitoches Parish (Louisiana) has collections of Clementine Hunter paintings that have never been exhibited. Objective 5 confirmed that this show would be a point of departure for the organization of a traveling exhibit of these unknown, grassroots, Clementine Hunter paintings to major U.S. cities. The mini-exhibit catalog and 14 works of art have been reproduced in this document. The viewing guide survey and its results have also been included. Forty references provide validation for content, and a checklist documented the entire spectrum of the exhibit process. (Author/SM)

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THE CLEMENTINE HUNTER BLACK HISTORY MONTH EXHIBIT: SUCCESSFUL
DEMONSTRATION AND RESULTS OF THE DISPLAY PROCESS

WORKING PAPER 1

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1988

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Abstract

The Clementine Hunter Black History Month Exhibition was a successful demonstration that five objectives can be achieved through a zero budget and teamwork. Objective One demonstrated that special designed cultural, extracurricular events can be used as retention tools for retaining Black students on a predominantly White college campus. Objective Two presented the selection of Clementine Hunter as a role model for Black History, achievement, and creativity. Objective Three promoted the concept of visual literacy by encouraging viewers to use a viewing guide survey to study rather than to quickly glance at art. Objective Four revealed that Natchitoches Parish has collectors of Clementine Hunter paintings which have never been exhibited. Objective Five confirmed that this show would be a point of departure for the organization of a traveling exhibit of these unknown, "grassroots," Clementine Hunter paintings to major American cities. The mini-exhibit catalog and 14 works of art have been reproduced in this document. The viewing guide survey and its results have also been included. References--a total of 40--provide validation for content and a checklist which documented the entire spectrum of the exhibit process.

THE CLEMENTINE HUNTER BLACK HISTORY MONTH EXHIBIT: SUCCESSFUL
DEMONSTRATION AND RESULTS OF THE DISPLAY PROCESS

Retention--Black College Students

As a followup to a review of literature for retaining Black students on a predominantly White college campus, the Clementine Hunter Black History Month Exhibit represented two major retention strategies. First, it demonstrated to Black students at Northwestern State University (NSU) that they are accepted and valued for their unique qualities, cultural heritage, and as future resources. Second, the inviting, supportive environment of the exhibit promoted informal contact between faculty, staff, and students. The review of literature disclosed that through informal contact with faculty in and out of class, Black students--

1. Adjusted easier.
2. Felt capable and motivated to achieve.
3. Became aware that people care.

Black History Month

Many positive purposes, then, are presented in the celebration of Black History Month on a predominantly White college campus. These positive purposes are as a result of three major dates and events. On September 9, 1915, Dr. Carter G. Woodson and other colleagues founded the Association for the History of Afro-American Life and History (ASALH). It promoted the activities of collecting, studying, and publishing sociological and historical information on the Afro-American, with the belief that cross-cultural interactions and acquaintances would lead to the achievement of harmony between the races.

In continuing to promote the preceding objectives of the ASALH, Dr. Woodson, 11 years later, established Negro History Week in February, 1926. Then, 50 years later, in 1976, Black History became a month-long celebration.

Unlike most classroom textbooks, the initiation of Black History Month focused attention to the contributions and achievements of past and present Afro-Americans. Such focusing helped and is helping our Black youth to become aware of the usually unpublished--and de-emphasized in classroom lectures--presentations about the roots of their heritage and an enhanced sense of who they are, with dignity and reinforced self-worth.

Clementine Hunter

Clementine Hunter, the current foremost Louisiana folk artist, was an effective selection for Black History Month at NSU, for role-modeling (making life work with so little), and for symbolically imparting the spirit of creativity to Black and non-Black youth. For according to the principle of perfection, the cultural and economic background of Clementine was supposed to prevent her from becoming an internationally recognized artist and presently the most famous lady in Natchitoches Parish. (In the State of Louisiana, the French word Parish is synonymous with the word county.)

Nevertheless, according to humanist psychologists, Clementine was a fully functioning creative individual. For example, her children and grandchildren were aware of her unique storytelling ability. As a result of culinary lessons acquired from her grandmother, Clementine creatively combined French and African recipes to produce savory food delights. However,

when introduced to the American art landscape, painting, seemingly, became her major accepted creative ability. See page 9 of the mini-exhibit catalog section for a brief overview of the life and art of Clementine.

Folk Art

The paintings of Clementine reflect the definition and conventional characteristics of folk art. For Clementine, like Grandma Moses, Clara Robertson (1860-1961), continued the uninterrupted tradition--which began in the eighteenth century--of self-taught female folk artists. However, it took another phenomenon in art--the modern movement--to motivate art historians, critics, and collectors to accept folk art, beginning in the 1920s, as an important area of the fine arts and a true statement of the total American culture.

Artists of the sophisticated, academic modern art movement, in fact, consciously attempted to create the innate, spontaneous characteristics of folk art. Some of those self-taught characteristics are images and appearances of happiness, pleasure, and peace; bold design and rich colors unaffected by academic theories, techniques, proportion, and perspective; simple distorted forms, highly inaccurately rendered; imaginative, original abstract subjects and concepts, with a nonchalance for such styles as realism.

These folk art characteristics can be initially and superficially perceived as childlike, but they are not. A child would be incapable of depicting subjects, events, scenes, and experiences of the total life cycle.

The Clementine Hunter Black History Month Exhibit

The Clementine Hunter Exhibit was a model of what can be achieved with a zero budget coupled with the wonderful generosity and cooperation of people. The NSU Eugene Watson Library provided a secure exhibition space and four works of art from its Hunter collection. Other collectors from the communities of Northwestern and Natchitoches lent a total of 15 works for the exhibit. Several NSU departments and services provided insurance coverage for the art, publicity, printing, photography, security, and refreshments for the Preview.

Two major criteria were formulated and used for selecting art for the exhibition--

1. Originality--the most unusual, the least shown and the least familiar works by Clementine.
2. Chronology--the works represented the major periods of Clementine's life as a painter, beginning in the 1940s to 1987.

Mini-Exhibit Catalog

An additional review of the literature about Clementine Hunter served as a guide for the design and writing of the mini-exhibit catalog. For the overview of the life and achievements of the artist, the objective was to write in a simple prose style for the anticipated range of viewers. As a result, a parent or a grandparent would enjoy reading this section to his or her child or children.

The purpose statement in the description section of the catalog enhanced the viewers' visual awareness of the content of the exhibit. This section

confirmed documentation that Clementine created a variety of subjects, styles, and painted on whatever available surfaces.

The description section of the catalog also consisted of a chronological arrangement of the art work. Clementine's signature and its developmental and modified stages reinforced such an arrangement. Her name, Clementine, appeared in early paintings, probably not written by the artist. Then, later groups of paintings contained modifications of her signature: first group, the initials CH; second group, a reversed C signed next to an H; third group, a reversed C seemingly on top of an H; and finally, in her last group of paintings, a reversed C seemingly on top and extended slightly beyond the H.

The final section of the mini-catalog focused attention to an appreciation of the generous exhibit loan from five collectors. These valuable services are never to be taken for granted, for collectors continue the universal process of discovering and promoting gifted individuals and maintaining and preserving important records and aesthetic forms.

Mini-Exhibit Catalog

CLEMENTINE HUNTER
Black History Month Exhibition

February 21-26, 1988

Cammie G. Henry Research Center
The Eugene P. Watson Memorial Library



Collection Mr. Robert E. Lucky, Jr.

Sponsored
by
The Art Department
The Eugene P. Watson Memorial Library
The Academic Support Services Program

NORTHWESTERN STATE UNIVERSITY
Natchitoches, Louisiana

Clementine Hunter: A Storytelling Event

Clementine Hunter was born on Hidden Hill Plantation in Natchitoches Parish. When she was about 15 years old, her family moved to Melrose Plantation. There, for many years, Clementine divided work time in the fields and in the Big House. She was a pecan and cotton picker and part-time maid and cook.

Melrose Plantation, located 17 miles from Natchitoches, was a haven for writers and visual artists during the first half of the 1900s. Such an environment inspired Clementine to become a self-taught folk artist.

For while cleaning the room of Alberta Kinsey, an artist who had returned to New Orleans, Clementine found some discarded old tubes of paint. Showing these art supplies to Francois Mignon, another plantation guest, Clementine stated that if she had a brush and something to paint on, she could also mark pictures. Francois, with words of encouragement, found an old window shade, a few brushes, and a dab of turpentine.

That was the beginning of Clementine's painting career in the late 1930s. For on the following morning, she presented her first completed painting to Francois.

January 1, 1988, marked the end of a century of life for Clementine. Yet notably, within a 40-year period, this truly American artist created more than 5,000 works of art which produce joy and peace in gallery and exhibit viewers and in collectors.

This tiny, unpretentious Louisiana lady--who never learned how to read and write--was the first Black of either sex to have a solo art exhibit at the New Orleans Delgado Museum in 1955. She also received major forms of accolades and coverage from the media, galleries and museums and honorary doctorate of fine arts degrees from Northwestern State University and Southern University.

Description of Art Work

The purpose of this exhibit is to show the unique versatility of the Clementine Hunter painting styles and also the range of subjects from everyday storytelling events to religious symbolism, from still life compositions to abstraction. The surfaces of the paintings vary from art supplies (canvas board) and paper to selected improvised material and equipment (ironing board).



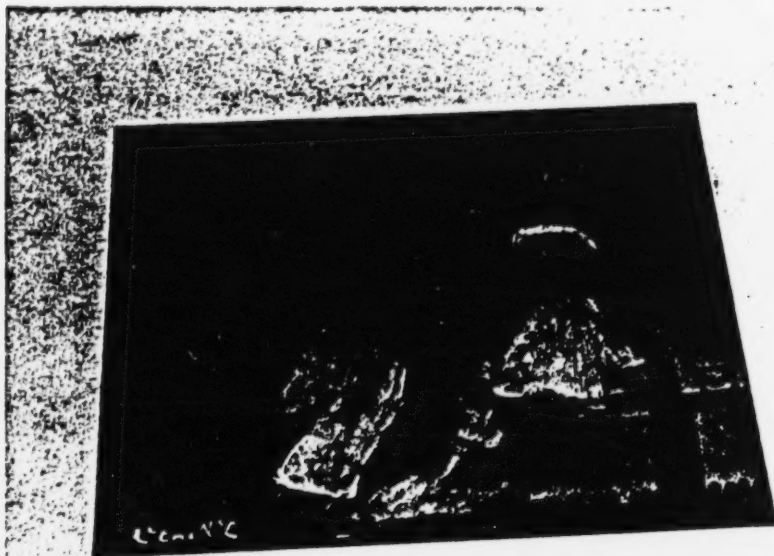
1. Lady with Dog. c. 1940s. Blue Pencil on paper, 10 x 4 3/4". From Francois Mignon's Scrapbook No. 4. Collection The Eugene P. Watson Memorial Library.



2. Flowers. c. 1940s. Oil on paper,
11 x 8½". Collection Mr. Thomas
Whitehead.



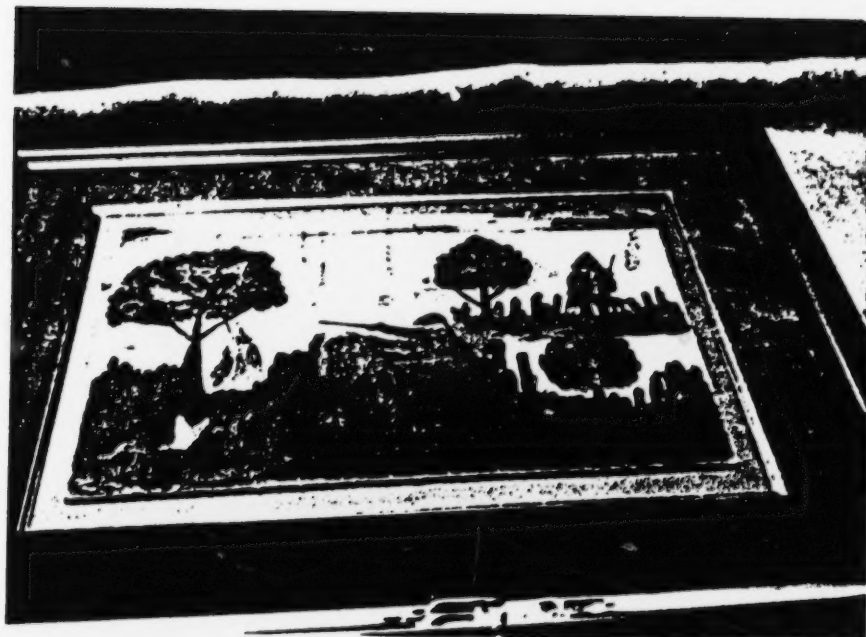
3. Picking Roses. c. 1940s. Oil on paper, 12 x 9". From Francois Mignon's Scrapbook No. 4. Collection The Eugene P. Watson Memorial Library.



4. Stook, Ethelree and Their Dog. c. 1940s. Oil on paper, $9\frac{1}{2} \times 7\frac{3}{4}$ ". Collection The Eugene P. Watson Memorial Library.



5. "Birthin-the-Baby." c. 1949 or 1950s. Oil on gypsum board, 24 x 18". Collection Mr. and Mrs. Jack O. Brittain and Children.



6. Hunting Birds. c. 1950s. Oil on upsom board,
18 x 11½". Collection Mr. Thomas Whitehead.



7. Picking Cotton. c. 1950s. Oil on wood,
25½ x 17". Collection The Eugene P.
Watson Memorial Library.



8. Bowl of Zinnias. 1960. Oil on upsom
board, 25 x 21½". Collection
Mr. Thomas Whitehead.



9. Cotton Hauling. c. 1960s. Oil on art board,
24 x 18". Collection Mr. Robert E. Lucky, Jr.



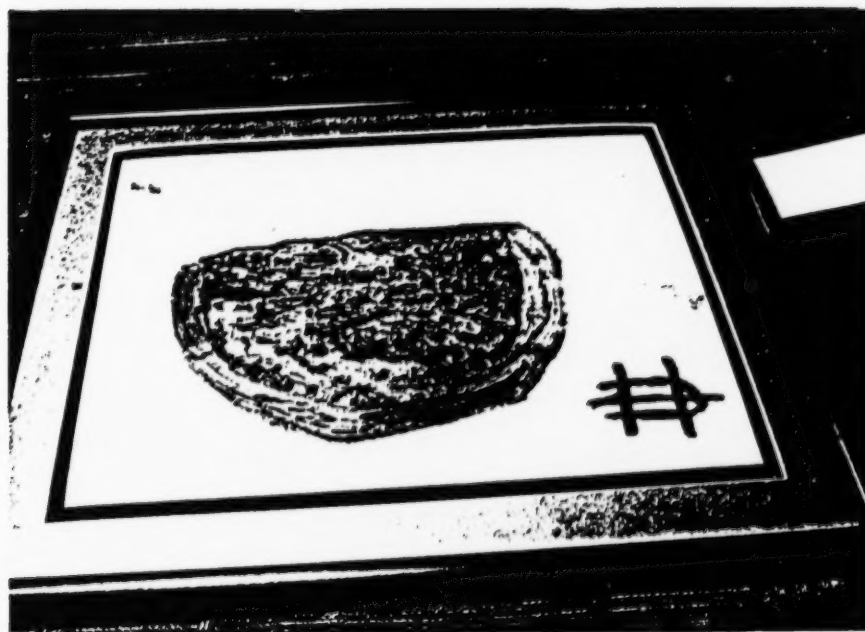
10. Eating Watermelon. c. 1970s. Oil on metal tray, 18" diameter. Collection Mr. Robert E. Lucky, Jr.
11. The Nativity. 1963. Oil on gypsum board, 15½ x 14½". Collection Dr. Mildred H. Bailey.
12. Spider Lilies. 1970. Oil on canvas board, 12 x 9". Collection Mr. Thomas Whitehead.
13. Mask. c. 1970s. Oil on upsom board, 24½ x 21½". Collection Mr. Thomas Whitehead.



14. The Mask. c. 1970s. Oil on art board, 24 x 18". Collection Mr. Robert E. Lucky, Jr.
15. Going Fishing. c. 1970s or 1980s. Oil on wooden ironing board with legs, 60 x 12". Collection Mr. Robert E. Lucky, Jr.
16. Coming from Church. c. 1970s or 1980s. Oil on wooden ironing board without legs, 66 x 10". Collection Mr. Robert E. Lucky, Jr.



17. It Hurts My Head. c. 1973. Oil on upsom board,
17 x 16". Collection Mr. Thomas Whitehead.



18. Watermelon. November 1987. Oil on canvas board,
20 x 16". Collection Mr. Edward Ward, Jr.



19. John Guillet. Photograph of
Clementine Hunter with Rooster.
24 x 18". Collection Mr. Robert
E. Lucky, Jr.

Special Thanks to the Collectors of Clementine Hunter

Dr. Mildred H. Bailey
Dean, Graduate Studies and Research
Northwestern State University

Mr. and Mrs. Jack O. Brittain and Children
Brittain, Williams and McGlathery
Natchitoches, Louisiana

Dr. Ada Jarred
Director, The Eugene P. Watson Memorial Library
Northwestern State University

Mr. Robert E. Lucky, Jr.
Owner, The Carriage House Market
Natchitoches, Louisiana

Mr. Edward Ward, Jr.
Manager, Winnfield Life Insurance Company
Natchitoches, Louisiana

Mr. Thomas Whitehead
Director, Television Center and Journalism
Northwestern State University

Visual Literacy Viewing Guide Survey

The Hunter Exhibition also consisted of another major objective: To motivate viewers to take the time to see and study the art rather than to quickly glance and leave. To achieve this objective, reference to the concept of visual literacy led to the construction of a simplified viewing guide survey. Visual literacy can be defined as taking the time to see and study completely a form and its parts, rather than looking superficially and in terms of a word label, for example, chair.

As a result, the viewing guide survey on the following page introduced viewers to the visual literacy process of detailed, non-glancing perceiving. The guide, like the camera, motivated the viewers to focus, acquire and use a specific visual skill and evaluation criterion, originality. Such focusing, if only for a minute, enabled them to see and to evaluate what they would not have seen through a mere glance. Because the viewers found the guide to be interesting and easy to use, they studied this art at their own pace. Their responses were not considered right or wrong, only a heightened perceptual, aesthetic and subjective interaction.

The viewers, in using the guide, also achieved three learning objectives of visual literacy--

1. Viewed art in terms of the operational definition of originality as a visual skill and as an evaluation criterion.
2. Translated from the verbal to the visual and vice versa while reading content of guide and viewing images in the exhibit.
3. Acquired through viewing the exhibit the definition and awareness of originality.

Viewing Guide Survey

CLEMENTINE HUNTER BLACK HISTORY MONTH EXHIBITION--FEBRUARY 21-26, 1988
CAMMIE G. HENRY RESEARCH CENTER, EUGENE P. WATSON MEMORIAL LIBRARY
NORTHWESTERN STATE UNIVERSITY

Please check below how many times you will have viewed this display--

First ____ Second ____ Third or More ____

Definition--Originality means expressing familiar, everyday images in an unusual, different way.

View the entire Clementine Hunter Exhibition. Using the above definition of originality, rate each of the 19 works of art on a scale of 1-10. (Ten is the highest number.) Write your rating (number) in the blank below following the title of each work. Thank you.

1. Lady with Dog ____
2. Flowers ____
3. Picking Roses ____
4. Stook, Ethelree and Their Dog ____
5. "Birthin-the-Baby" ____
6. Hunting Birds ____
7. Picking Cotton ____
8. Bowl of Zinnias ____
9. Cotton Hauling ____
10. Eating Watermelon ____
11. The Nativity ____
12. Spider Lilies ____
13. Mask ____
14. The Mask ____
15. Going Fishing ____
16. Coming from Church ____
17. It Hurts My Head ____
18. Watermelon ____
19. John Guillet. Photograph of Clementine Hunter with Rooster ____

Comments and Suggestions for Future Black History Month Exhibitions. (Use other side, if needed.)

The viewing guide survey also confirmed the significance and validity of the approach to selecting work for the Hunter Exhibit and a major characteristic of folk art--originality. The majority of responses for each art form supported this criterion and characteristic. Viewers provided more 10s, than any other number, for each work of art, especially in the first and second viewings.

Interestingly, John Guillet's photographic portrait of Clementine with Rooster received the largest percentage of 10s in the first and second viewings. The Bowl of Zinnias by Clementine received the second highest percentage. However, in the third or more viewing, the abstract painting of It Hurts My Head received the largest number of 10 ratings. See Tables 1-3.

A small number of viewers responded to the comments section of the viewing guide. See Tables 4-6. In Table 4, for the first viewing, 12 or 5.91 per cent of 203 viewers provided comments. In Table 5, for the second viewing, 3 or 21.43 per cent of 14 viewers provided comments. In Table 6, for the third or more viewing, 3 or 42.86 per cent of the 7 viewers provided comments.

TABLE 1
Viewing Guide Survey--First Viewing (N=203)

	Rating Responses and Percentages											10+*	10-*	9+*	9*	7+*
	10	9	8	7	6	5	4	3	2	1						
1. Lady with Dog (N=186)	39 20.97	12 6.45	6 3.23	5 2.69	15 8.06	26 13.98	21 11.29	24 12.90	13 6.99	25 13.44						
2. Flowers (N=185)	48 25.94	26 14.05	25 13.51	16 8.65	12 6.59	23 12.43	11 5.95	10 5.41	11 5.95	2 1.08	1 0.54					
3. Picking Roses (N=186)	40 21.50	13 6.99	14 7.53	27 14.52	21 11.29	32 17.20	19 10.22	8 4.30	7 3.76	5 2.69						
4. Stook, ... (N=184)	40 21.74	19 10.33	19 10.33	17 9.24	19 10.33	33 17.93	12 6.52	12 6.52	9 4.89	3 1.63	1 0.54					
5. Birthin-the ... (N=195)	86 44.10	27 13.85	19 9.74	23 11.80	8 4.10	17 8.72	4 2.05	7 3.59	3 1.54	1 0.51						
6. Hunting Birds (N=190)	50 26.32	19 10.00	27 14.21	21 11.05	19 10.00	26 13.68	9 4.74	8 4.21	7 3.68	2 1.05	1 0.53					1 0.53
7. Picking Cotton (N=189)	95 50.26	24 12.70	22 11.64	18 9.52	12 6.36	6 3.17	3 1.59	6 3.17	1 0.53	1 0.53	1 0.53					
8. Bowl of Zinnias (N=190)	103 54.21	17 8.95	18 9.47	11 5.79	9 4.74	9 4.74	7 3.68	6 3.16	1 0.53	2 1.05	5 2.63				2 1.05	
9. Cotton Hauling (N=181)	54 29.83	30 16.57	19 10.50	23 12.71	18 12.71	19 10.50	6 3.32	3 1.66	6 3.32	0 0	1 0.55	1 0.55	1 0.55			
10. Eating Water ... (N=146)	60 41.10	17 11.64	16 10.96	15 10.27	16 10.96	8 5.48	5 3.42	3 2.06	1 0.68	3 2.06	2 1.37					
11. The Nativity (N=186)	79 42.47	26 13.98	26 13.98	18 9.68	14 7.53	13 6.99	4 2.15	2 1.08	1 0.53	1 0.53	2 1.08					
12. Spider Lilies (N=185)	47 25.41	19 10.27	17 9.19	18 9.73	21 11.35	22 11.89	12 6.49	14 7.57	8 4.32	5 2.70	1 0.54			1 0.54		
13. Mask (N=186)	53 28.49	14 7.53	31 16.67	23 12.37	15 8.06	19 10.21	8 4.30	11 5.91	6 3.23	5 2.69	1 0.54					
14. The Mask (N=187)	55 29.41	17 9.09	23 12.30	29 15.51	16 8.56	18 9.63	9 4.81	5 2.67	5 2.67	9 4.81	1 0.54					
15. Going Fishing (N=185)	77 41.62	27 14.60	23 12.43	14 7.57	14 7.57	12 6.49	5 2.70	8 4.32	2 1.08	2 1.08	1 0.54					
16. Coming from ... (N=176)	82 46.59	22 12.50	19 10.80	12 6.82	12 6.82	15 8.52	5 2.84	2 1.14	3 1.70	1 0.57	2 1.13	1 0.57				
17. It Hurts My ... (N=185)	61 32.97	24 12.97	23 12.43	16 8.65	13 7.03	22 11.90	8 4.32	7 3.78	2 1.08	6 3.24	2 1.08				1 0.55	
18. Watermelon (N=186)	64 34.40	12 6.45	21 11.29	18 9.67	17 9.13	20 10.80	10 5.37	4 2.15	9 4.83	7 3.76	4 2.15					
19. ... Rooster (N=171)	115 67.25	18 10.54	13 7.61	11 6.43	4 2.34	3 1.75					4 2.34					

... Rooster also received the following ratings:

20+*	16+*	9+*
1	1	1
0.58	0.58	0.58

*Viewer provided rating

TABLE 2
- Viewing Guide Survey--Second Viewing (N=14)

	Rating Responses and Percentages									
	10	9	8	7	6	5	4	3	2	1
1. Lady with Dog (N=12)			1 8.33	2 16.67		1 8.33	5 41.67	1 8.33	2 16.67	
2. Flowers (N=14)	3 21.43	2 14.28		1 7.14	3 21.43	2 14.29	1 7.14		2 14.29	
3. Picking Roses (N=14)		2 14.28	2 14.28	3 21.44	2 14.28		3 21.44	2 14.28		
4. Stook, ... (N=14)	1 7.14	1 7.14	2 14.28	1 7.14	3 21.48	4 28.58	2 14.28			
5. Birthin-the ... (N=14)	8 57.14	2 14.29	2 14.29	1 7.14		1 7.14				
6. Hunting Birds (N=14)	2 14.29	1 7.14	3 21.43	2 14.29	3 21.43	2 14.29	1 7.14			
7. Picking Cotton (N=14)	8 57.14	3 21.43		2 14.29	1 7.14					
8. Bowl of Zinnias (N=14)	9 64.29			1 7.14	1 7.14	2 14.29	1 7.14			
9. Cotton Hauling (N=14)	3 21.43	4 28.57	3 21.43	2 14.29	1 7.14		1 7.14			
10. Eating Water ... (N=11)	4 36.37	1 9.09	1 9.09	2 18.18		3 27.27				
11. The Nativity (N=14)	5 35.71	5 35.71		2 14.30	1 7.14	1 7.14				
12. Spider Lilies (N=14)	2 14.29	1 7.14		1 7.14	5 35.71	2 14.29	2 14.29			1 7.14
13. Mask (N=14)	1 7.14	1 7.14	2 14.29	3 21.43		5 35.72	1 7.14	1 7.14		
14. The Mask (N=14)	1 7.14	2 14.29	3 21.43	1 7.14	2 14.29	2 14.29	1 7.14	1 7.14	1 7.14	
15. Going Fishing (N=14)			3 21.43	2 14.29	2 14.29	2 14.29	1 7.14	1 7.14	1 7.14	
16. Coming from ... (N=13)	6 46.14	1 7.70	2 15.38	1 7.70	1 7.70		2 15.38			
17. It Hurts My ... (N=14)	4 28.57	2 14.29	2 14.29	2 14.29	1 7.14	1 7.14	1 7.14	1 7.14		
18. Watermelon (N=14)	2 14.29	3 21.43		1 7.14	5 35.71			3 21.43		
19. ... Rooster (N=12)	10 83.34	1 8.33	1 8.33							

TABLE 3
Viewing Guide Survey--Third or More Viewing (N=7)

	Rating Responses and Percentages									
	10	9	8	7	6	5	4	3	2	1
1. Lady with Dog (N=7)	2 28.57		1 14.29	1 14.29		2 28.57		1 14.29		
2. Flowers (N=7)	3 42.86			2 28.57	2 28.57					
3. Picking Roses (N=7)	2 28.57		2 28.57		1 14.29	1 14.29			1 14.29	
4. Stook, ... (N=7)	3 42.86	1 14.29	1 14.29		1 14.29	1 14.29				
5. Birthin-the ... (N=7)	4 57.13	1 14.29	1 14.29		1 14.29	1 14.29				
6. Hunting Birds (N=6)	4 66.66			1 16.67		1 16.67				
7. Picking Cotton (N=7)	5 71.42		1 14.29			1 14.29				
8. Bowl of Zinnias (N=7)	4 57.14	2 28.57					1 14.29			
9. Cotton Hauling (N=7)	4 57.14		1 14.29				2 28.57			
10. Eating Water ... (N=3)				2 66.67	1 33.33					
11. The Nativity (N=7)	4 57.14			3 42.86						
12. Spider Lilies (N=7)	3 42.85		2 28.57	1 14.29	1 14.29					
13. Mask (N=7)	5 71.42	1 14.29		1 14.29						
14. The Mask (N=7)	4 57.14	1 14.29				1 14.29			1 14.29	
15. Going Fishing (N=6)	3 50.00	1 16.67		1 16.67						1 16.67
16. Coming from ... (N=6)	3 50.00	1 16.67	1 16.67	1 16.67						
17. It Hurts My ... (N=7)	6 85.71					1 14.29				
19. ... Rooster (N=6)	5 83.33	1 16.67								

TABLE 4

Viewing Guide Survey--First Viewing (N=12, 5.91%)

Comments and Suggestions for Future Black History Month Exhibitions.

I would like to show my Clementine paintings.

Enjoyed the exhibit very much. Good job.

Very nice collection, hope to see it broadened to other famous black artists.

Very good artistic work. Her work captures the actuality of Black History.

Believe she is not original but she catches the reality of situations.

The mere fact that [this art was] done by one who had no training should inspire those who study [art] to feel that one should use this as a measurement to say if she could do this well without training, how much better should I do having been trained.

Poetry by Langston Hughes. Cultural cookout.

Having a black history narration of each exhibit would make the pictures alive to me.

It was great how the exhibit was displayed.

All Black artists--locally--or area wise.

I know this is Primitive but she (Hunter) doesn't do it well I think. She draws without much imagination. Grandma Moses is who you should do.

I think black art should be on exhibition at all times, not only for Black History Month. Black art is beautiful.

TABLE 5

Viewing Guide Survey--Second Viewing (N=3, 21.43%)

Comments and Suggestions for Future Black History Month Exhibitions.

I think it is a very good idea to open up exhibits for the public to view.
I thoroughly enjoyed it and I wish to see it continue.

Looking at Mrs. Hunter paintings gives a person a good idea of how the
(older) days were and how people lived back in those days. How simple things
that we take for granted were such great pleasures in their lives.

Thanks a lot NSU--keep it up. A concerned citizen.

I think it [is] great.

A pageant on history of black people in Louisiana!

TABLE 6

Viewing Guide Survey--Third or More Viewing (N=3, 42.86%)

Comments and Suggestions for Future Black History Month Exhibitions.

I had the pleasure of meeting Mrs. Hunter, her paintings and this exhibit, [have] been the lubricant (of my life) for me to go on.

This lady was unique. Her work--so simple but yet so detailed. She really got her viewers attention with what she did. I will always enjoy her.

It is most needed and I enjoyed it very much.

Checklist for the Complete Exhibition Process

- 1. Review of literature for retaining Black students on a predominantly White college campus.
- 2. Selection of Clementine Hunter for Black History Month Exhibition at NSU.
- 3. Meeting with Art Department Chairman (Mr. Rivers Murphy) and Director of Exhibitions (Dr. Billy Bryant) for securing of exhibition space, Clementine Hunter paintings from collectors, and services in public relations, insurance, campus police security, and refreshments for the Preview.
- 4. Selection Committee for Clementine Hunter paintings consisted of Mr. Rivers Murphy, Dr. Billy Bryant, Mr. Edward Ward, Jr. (President of the Natchitoches Parish School Board), and this writer (coordinator of the exhibit and academic counselor for the Academic Support Services Program. This program provides services in tutoring, academic skills, support groups and referrals to other campus and community organizations. The goal of the program is to help each student to help him or herself to be academically successful every semester at NSU.)
- 5. Formulation of criteria for selection of Clementine Hunter paintings: Originality and Chronology.
- 6. Meeting with collectors for selection of Clementine paintings.
 - Meeting with collector (Mr. Thomas Whitehead) led to the secure exhibit space in the Eugene Watson Library.
 - Meeting with Dr. Ada Jarred (Director of the Library) and Mrs. Carol Wells (Director of the Cammie G. Henry Research Center) led to selection of one of Clementine's unknown drawings, Lady with Dog.
- 7. For insurance coverage of the to-be exhibited work, a master list of 19 works was submitted to the NSU Controller's Office. A description of each work included title, date, medium, size, value, and collector. This insurance period was effective from pickup to return of art work. The campus police (Chief Crawford Ficklin, Jr., and Lieutenant Walter Askew) provided personnel and transportation for pickup and return of art work to collectors.
- 8. Completed additional review of literature on Clementine Hunter for design of mini-exhibit catalog.

- 9. For publicizing the exhibition, research notes and PMT photographic prints of Clementine were submitted to Mr. Jim Johnson (NSU News Bureau).
- 10. Letter announcements of the exhibit were disseminated to NSU department chairpersons and sponsors of student organizations.
- 11. Exhibit materials were purchased from personal funds. These materials were gold and brown burlap and quilt-designed fabric for art background.
- 12. Mark-a-lot created banners announcing the Hunter Exhibit were designed and displayed in the lobbies of the dormitories, the library, and the main classroom building--Kyser Hall.
- 13. Approximately 150 Special Services Department students were contacted by telephone for the Hunter Exhibit. Special services students are mainly first generation college and are from a low income background. First generation is defined as an offspring of parents who have not graduated from a four-year institution of higher education. The above students constitute the program in the Special Services Department known as Academic Support Services.
- 14. Completion of draft mini-exhibit catalog--design and writing.
- 15. Before submitting the mini-catalog to the NSU printing service (Dr. Tommy Dunagan and Mrs. Judy Rachal), photocopies of it were submitted to representatives of the Library, Art Department, and collectors.
- 16. All of the preceding provided input for the catalog: editing and validation of research data.
- 17. The catalog was then submitted to University Printing; copy proofread; then printed.
- 18. The chronological listing of the art in the description section of the catalog and the interior design of the Cammie G. Henry Research Center uniquely eliminated the need for preliminary sketches for setting up the exhibit.
- 19. The chronological listing of the art in the catalog was used as a major guide for setting up the exhibit in the Center.
- 20. The burlap was used for background in the eight glass locked display tables.

- 21. Because of their large sizes, the art works of Birthin the Baby, Bowl of Zinnias, Mask, and Clementine Hunter with Rooster were displayed on easels.
- 22. The easels with the above paintings were placed within the arrangement of the glass display tables. These tables were already aesthetically arranged within the interior design format of the Center.
- 23. Quilt-like designed fabric was used for background for the two ironing board paintings which were displayed on top of a wall book case. This book case was located adjacent to one of the interior side walls, facing the double glass doors, entrance, to the Center.
- 24. The Portrait of Clementine with Rooster was the focal point of the exhibit. This portrait on an easel was displayed near the entrance to the Center and near the table where viewers were encouraged to sign, write their names, in the guest ledger and to use a viewing guide.
- 25. The interior design of the Center did not provide visual distractions but an environment which led to complete harmonious integration of the exhibition. As a result, the exhibition appeared to be a permanent part of the Center.
- 26. The exhibition was set up (Thursday, February 18, 1988) in approximately three unbelievable short hours by Mrs. Mildred Lee (Assistant to the Director of the Center) and this writer.
- 27. A description label (on a 3x5 white card) for each work was added the following morning (Friday, February 19), completing the total set up of the exhibit. The description labels provided the same information as listed in the mini-catalog for each work.
- 28. For the Preview, Sunday, February 21, 3:00 p.m. - 5:00 p.m., NSU students served as hosts, hostesses, and exhibit guides. Campus police provided three security officers: two in the exhibit area and one at the elevators. Despite so many other activities occurring at the above particular time, some 82 individuals came to the Preview.
- 29. During the exhibition period, February 22-26, this writer every morning, from 8:00 a.m. - 9:00 a.m., monitored the display. Daily approximate attendance was satisfactory: Monday--85; Tuesday--75; Wednesday--80; Thursday--110; Friday morning--31. Including the Preview, an approximate total of 463 individuals wrote their names in the guest ledger.

- 30. The exhibit was taken down the afternoon of February 26. Campus police provided personnel and transportation for the safe return of all art work to collectors.

Limitations

The Clementine Hunter Black History Month Exhibit was a success and demonstration that through teamwork and a zero budget positive results can be achieved. However, with an adequate budget, three areas of the exhibit process could have been strengthened--

1. Specially designed display panels would have permitted groups of viewers to study and discuss one or more paintings. Most of the paintings were displayed on their backs in the glass display tables.
2. The viewing guide survey should have been duplicated in a larger quantity, thus preventing a shortage before the exhibit ended.
3. More publicity tools would have increased the number of viewers, especially for Special Services students, only 30 attended during the entire exhibit period.

Future Objectives

The comments section of the viewing guide survey and interactions with viewers and students yielded information that Natchitoches Parish has other collectors of Clementine Hunter paintings. These paintings have never been exhibited and some have not been properly framed.

As a result of this particular Black History Month Exhibit, four objectives evolved--

1. Locate all Clementine paintings in Natchitoches Parish through the use of data from exhibit and through the use of the telemarketing technique and other communication methods.
2. Conduct a comprehensive review of literature on Clementine Hunter and Folk Art.
3. Secure financial assistance through further development of this document into other articles, proposals, etc.
4. Assemble a grassroots, catalogued traveling exhibition of Clementine Hunter Paintings from Natchitoches Parish, to be shown initially at Northwestern State University, the new Women's Art Museum in Washington, D.C., and then in other major American cities.

Note

This Clementine Hunter Black History Month Exhibition was significantly a reflection of life--uncanny and seemingly providential. For while living, Cammie G. Henry and Clementine Hunter were united in the artistic haven of Melrose Plantation. Less than three months after the death of Clementine, her spirit was united with the spirit of Cammie in another haven, The Cammie G. Henry Research Center, third floor of the Eugene P. Watson Memorial Library, Northwestern State University, Natchitoches, Louisiana.

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